

# BLACK STAR

By YNGWIE J. MALMSTEEN

Tune to E $\flat$ :

⑥ = E $\flat$  ⑤ = A $\flat$  ④ = D $\flat$

③ = G $\flat$  ② = B $\flat$  ① = E $\flat$

Rubato (♩ = ca 126)

[A] Intro

Acoustic Guitar

Chords: B/F# Em B/F# A Em/G E/G#

mp

7 8 9

0 7 5 4 (5 4) 2 4 5 2 3 4 5

4 0 3 4

Chords: Am(sus4) F#/A# Em/B B A B Harm.

H P S H P S

5 5 7 5 4 5 6 7 9 7 8 7 5 6 7 7

0 6 6 7 9 7 7 8 6 8 7

⑥ 7fr. ① 7fr.

Em Harm.

[B] (♩ = ca 76) Em Electric Gtr. (Drums & Bass enter)

(Drum fill)

⑥ 12fr. ① 12fr. ② 12fr. ③ 5fr. ② 7fr. ③ 7fr. ② 12fr. ① 12fr.

poco rit.

12 12 5 7 7 12 12 (12)

12 9 8 7 12

Harm.

S 3 6 P P S H P B 3 S

w/Bar

12 14 12 17 16 17 10 (19) 17 15 14 15 14 17 15

14 12 17 16 17 10 (19) 17 15 14 15 14 17 15

w/Bar

Copyright © 1985 by Unichappell Music and De Novo Music

All Rights Administered by Unichappell Music

International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.

Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright. Infringers are liable under the law.

[illegible]

Switch on echo delay: one repeat at approx. 700 ms (L.H. only plays)  
 <| = quick volume swell & decay.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes three staves: a vocal melody staff, a guitar harmony staff, and a guitar part staff. The vocal melody is written in treble clef with a key signature of one sharp (F#). The guitar harmony staff is a single-line staff with fret numbers (15, 19, 20, 19, 20, 17, 20, 15, 20, 14, 15, 16, 17, 16, 17, 15, 19, 17, 21) and a wavy line indicating a "B 1/2" bend. The guitar part staff is in treble clef and shows a "P.S." (Palm Mute) instruction. The score is divided into two systems by a dashed line. The first system is labeled "Em 8va" and "C/E". The second system is labeled "Gtr. II". The vocal melody is marked with "H" for harmonies and "echo off B" for an echo effect. The guitar harmony staff is marked with "w/Bar" for a bar line. The guitar part staff is marked with "P.S." for palm mute.

Gtr. I

Em C/E Em C/E

rake B R w/Bar

rake B 1/2 (9) (14)

w/Bar

Gtr. II

B R w/Bar

B Full (12) (14)

w/Bar

Theme

Em C/E

Sra

[C] B R rake wide vib. B Full rake B 1/2

17 17 16 17 16 17 19 19 14 17 15 14 15 14 14

Return dive w/Bar (2nd time)

Sra

B R rake hold bend and partially release to full bend (B)

B Full rake B 2 Full

20 20 17 19 17 19 20 20 20 17 20 19 17 19 17 17

The musical score is divided into two systems. The first system, labeled 'Emm' and 'CIE', features a treble clef and a key signature of one sharp (F#). It includes a 'rake' instruction and a 'B Full' instruction. The second system, labeled 'B Full' and 'B 1/2', continues the melody and includes a 'rake' instruction. The score is written on a grand staff with a treble clef and a bass clef. The melody is written on the treble staff, and the bass staff contains a series of numbers: 17, 17, 16-17, 14-15-14, 16-17, 19, 19, 14-17-15-14, 15-14, 14, 17-16-17, 16-17. The score is written on a grand staff with a treble clef and a bass clef. The melody is written on the treble staff, and the bass staff contains a series of numbers: 17, 17, 16-17, 14-15-14, 16-17, 19, 19, 14-17-15-14, 15-14, 14, 17-16-17, 16-17.

Em 8va

C/E

To Coda

hold bend wide vib.

B2 Full

S

17 19 20 17 20 15 20 19 20 19 20 17 19 20 19

*Sva*

*S* *B* *R* *wide vib.*

17-19 20 17 20 15 20 19 20 19 20 17 19 20 19



Em

C/E

8va-

8va-

8va-

8va-

8va-

1. B loco

1. B loco

8va-

8va-

# FAR BEYOND THE SUN

By YNGWIE J. MALMSTEEN

Tune to Eb:

⑥ = Eb ⑤ = Ab ④ = Db

③ = Gb ② = Bb ① = Eb

♩ = ca 162

A

Gt. I

( 3 )

*mf*

T

A

B

4 4 4 3 6 6 6 4 7 7 7 6 9 9 9 8 8 9

Gtr. II

$\frac{12}{8}$  feel\*

*mf*

T

A

B







5 5 5 4 3 3 3 4 4 4 4 3 6 6 6 4 4 6 7







To Coda

7 7 7 7 6 6 7 9 6 6 6 4 4 6 7 4 4 4 4 6 3 5 2 4 1

4 2 2 4 6 2 5 5 7 4 6 4 4 4 6 3 5 2 4 1

\*Fluctuation between  $\frac{4}{4}$  time and  $\frac{12}{8}$  time in this piece necessitates use of parallel rhythmic notations for meter. In  $\frac{4}{4}$ , standard C rhythms

(       etc.) will be used. However, in  $\frac{12}{8}$ , triplets (or variations and compounding of the meter) will be used.

Ex.       etc. The two meters will be applied to a particular phrase freely.

Copyright © 1985 by Unichappell Music and De Novo Music

All Rights Administered by Unichappell Music

International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.

Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright. Infringers are liable under the law.

Gtrs. I & II

F#5

C#5

Gtr. II plays rhythm figures

F#5

C#5

[B]

8va-----

H P P

H P P

13 14 13 10 14 12 10 13 11 10 12 11 9 12 11 9 8'

D5

C#5

8va-----

>S P >S P S S

5:4 5:4 5:4 5:4

S P S P S

10 13 12 10 13 10 12 13 16 13 15 16 18 16 19 21

F#5

C#5

8va-----

H P P

H P P

13 14 13 10 14 12 10 13 11 10 12 11 9 12 11 9 8

Rhythm Gtr: Gtr II

F#5

E5

[C]

(*loco*)

(2nd w/Bar time w/Bar)

loco

(2nd w/Bar time w/Bar)

D5

8va

S

wide vib.

C#5

8va

P

5:4

6:4

wide vib.

[D]

Gtr. II doubles an 8va lower)

P.M.

S

C#5

Gtr. II:

(Gtr. II doubles an 8va lower)

P.M.

$G_1$   $F\#5$   
 $8va$  9.8 6.4 (+) 5.4  
 H P P P P P P S P P P P  
 9 10 9 7 10 9 7 9 7 6 10 9 11 9 12 11 8 (11) 12  
 P

$F\#$   $C\#$   $A$   $F\#$  | 2.  $F\#5$   
 $8va$  6.4 6.4 B R  
 B Full  
 11 9 (12) 12 11 9 9 14 9 10 10 9 14 9 17 14 14 14 14 17 14 14  
 P P P

$F\#$   $A$   $C\#$   $F\#$  [E]  $F\#5$  Gtr. II:  
 $8va$  5.4 5.4  
 14 17 14 14 21 17 21 17 19 18 14 16 13 15 14 16 13 14 16 (16 16) 13  
 H P H H H P

$A5$   $G\#5$   $F\#5$   $E\#$   $F\#5$  | 1.  $E5$   
 $8va$  B H P H P w/Bar H  
 (2nd time) B Full H P H P H  
 10 14 15 14 16 14 16 14 13 14 13 14 13 14

$D5$   $8va$  2.  $E5$   
 6.4 6.4 3  
 14 17 14 14 21 14 14 17 (14) 14 14 13 14 13 14 14 16

D5 8va- C#5 E#

H P S B R B R B *loca*

6:4

wide vib.

H P S B 1½ RBRB

19 17 15 14 16 14 14 16 18 13 13 13 14 16

F# E5 A5 A#5

H P H P S

6:4

wide vib.

H P H P S

14 16 14 16 14 13 14 16 16 16 18 19 18 19

B Full

B5 E5 A5 D5 D#5 E5

S H S

(3)

w/Bar

S H S

19 (16) 16 18 19 18 18 (14) (14) 13 11 10 11 (11) 4 4 4

B Full

w/Bar

Coda

Gtr. I

HP

HP

9 8 7 9 6 7 6 7 6 9 7 6 9 8 9 8 7 9 6 7 6 9 7 6 9 8

Gtr. II

2 4 5 2 4 5 4 2 5 4 2 1



(Gtr. II:  $\frac{2}{4}$ )  
Gtr. I

First system of musical notation. The top staff is for Gtr. I, showing a melodic line with various articulations like accents and slurs. The bottom staff is for Gtr. II, showing a bass line with fret numbers (9, 6, 7, 9, 6, 7, 6, 9, 7, 6, 9, 8) and dynamic markings like HP.

Second system of musical notation. The top staff is for Gtr. II, showing a melodic line with various articulations like accents, slurs, and vibrato. The bottom staff is for Gtr. I, showing a bass line with fret numbers (10, 7, 9, 10, 9, 10, 9, 10, 9, 11, 10, 13, 12, 13, 10, 13, 15, 16) and dynamic markings like HP, S, H, P, and 8va.

Third system of musical notation. The top staff is for Gtr. II, showing a melodic line with various articulations like accents, slurs, and vibrato. The bottom staff is for Gtr. I, showing a bass line with fret numbers (17, 16, 14, 13, 15, 14, 13, 15, 14, 17, 16, 14, 13, 15, 14, 13, 16, 21, 21, 20, 21, 20, 21, 16, 17, 16, 17, 13, 14, 13, 14, 13, 14) and dynamic markings like P, S, B, R, and wide vib.

Fourth system of musical notation. The top staff is for Gtr. II, showing a melodic line with various articulations like accents, slurs, and vibrato. The bottom staff is for Gtr. I, showing a bass line with fret numbers (13, 14, 13, 14, 13, 14, 10, 11, 10, 11, 10, 11, 10, 11, 12, 6, 7, 6, 7, 6, 9, 10, 9) and dynamic markings like S, H, and 8va.

Fifth system of musical notation. The top staff is for Gtr. II, showing a melodic line with various articulations like accents, slurs, and vibrato. The bottom staff is for Gtr. I, showing a bass line with fret numbers (9, 6, 7, 6, 11, 9, 10, 9, 6, 7, 6, 11, 9, 10, 9, 6, 7, 6, 11, 9, 11, 10, 12, 14, 10, 13) and dynamic markings like P.M., wide vib., and 8va.



F# (4) 8va H P E (5) D C# loco (+ ♪) S S 8va A.H. 2nd time  
 wide vib. A.H. 2nd time  
 H P 14 13 10 14 12 10 13 11 10 12 11 9 12 11 9 7 9 6 7 6 11 9 10 (10 10 10)

F# E D C# P w/Bar P.M. (1st time only) P.M. B Full S  
 9 6 7 6 11 9 10 9 8 6 7 6 11 9 10 19 (10)

2. F# E# D C# D E# 4 5 4  
 H P H P H P H P  
 10 9 10 9 7 9 7 10 7 9 10 9 10 11 10 11 13

8va 10:8 10:8 10:8 10:8 B Full  
 14 11 13 14 13 11 14 11 13 14 13 11 15 12 14 15 14 12 16 13 14 16 14 13 17 14 16 17 16 14 19 16 17 19 17 16 19

Gtr. Solo H 8va (Repeat 2 bar pattern) hold bend- hold bend- Full Full 1 1/2 Full Full 2 P S H  
 (19) 19 19 19 19 19 21 21 17 19 21 19 17 16 17

*Sva-*

(+  $\text{♩}$ )

(-  $\text{♩}$ )

*P P* *P P* *H P* *P P* *P P* *P S*

5.4 5.4 6.4 6.4

19 17 16 19 16 17 16 19 18 19 18 18 16 14 18 18 14 16 14 13 (13) 17 16 14 13 15 14 16 14 13 15 14 17 16 14

*Sva-*

*P* *P* *P* *P* *H* *P* *P* *P* *P* *P* *S*

6.4 6.4

13 15 14 16 14 13 17 16 14 13 16 14 13 15 14 13 14 13 15 14 15 13 15 14 15 14 12 10 14 12 10 9 12 10 9

*Sva-*

(+  $\text{♩}$ )

*wide vib.*

*P*

10 9 9 10 9 9 11 11 11 19 16 17 16 19 18 19 15 18 14 15 14 16 14 16

*Sva-*

*S* *P P* *P* *P* *P* *P* *P* *P*

9.8 9.8

13 14 16 13 14 16 12 14 11 12 14 12 10 13 11 9 12 11 (9) 12 11 10 11 9 (12)

*loco*

(+  $\text{♩}$ )

*B Full*

*P* *S* *P* *P*

12 11 9 12 11 9 12 11 9 12 11 9 12 11 9 8 10 7 10 9 7



840-

### Keyboard Solo

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a series of eighth notes: C#4, D#4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D#4, C#4. The second system shows the piano accompaniment in bass clef, with a series of eighth notes: C#3, D#3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D#3, C#3. The third system shows the vocal melody in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a series of eighth notes: C#4, D#4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D#4, C#4. The piano accompaniment in bass clef consists of a series of eighth notes: C#3, D#3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D#3, C#3. The score is written for a vocal soloist and piano accompaniment.

[illegible][illegible][illegible]





8va

A

G#

P

H P

6:4

12:8

P B wide vib.

B 1/2

P

12 14 12

12

H P

16 14 16 14 13 14 13

14 13

14 16

13 14 16

12 16 12

17 14

17 20

S P

G#5

Gdim

8va

P rake

P H

P

6:4

B

10:8

10:8

P

P H

17 20 17

21

B Full

21 18

21 18 15

16 15 12

15 12 9

12 9

9

12

17 14

11 11

Gdim

8va

10:8

(+ - - - -)

P

12 9

11

12 9 12

9

11 8 11

8

10

10

G#

B

R

P

S

H

P

P

B Full

11

11

9

8

11

9

8

G#

F#

loco

P

wide vib.

5:4

P.M.

9 8

11 10

8

11

10

11

9 11 12

9 11

10

12 11

9

12 11 9 11 12

8 11 (H)

B

10:8

6:4

6:4

P.M.

9 11 12

9 11

13

10 12 14

11 12

14 11

12 14

11 12

14 16

9 11 12

9 11

13





G#

8va

S

H P P H P P

5:4

5:4

P (+S)

9.8

P P S

S 12 12 12 11 12 11 9 11 12 11 9 9 11 11 8 9 11 12 11 9 11 9 8 10 9 8 10 9 11 9 11 9

loco (+S)

S H P H P

5:4

S H

S 8 9 8 9 8 11 10 8 11 10 12 11 (H) 12 11 9 12 11 12 9 12 11 9 7 9 (9) S

C#

[N]

P.M.

P.M.

w/Bar

P.M.

9 6 7 6 11 8 9 9 6 7 6 11 8 9 9 6 7 6 11 8 9

C# B# A G#

(5) P P (6) P P

P P S

P.M.

dive and return w/Bar

11 9 8 10 9 8 10 9 10 9 11 9 8 9 6 7 6 11 8 9

(C#) B A

(x) S P.M.

P.M.

Sra

9.8

S P P

18 16 14 17 16 14 17 14 13 16 14 13 16 15

(H) S



# NOW YOUR SHIPS ARE BURNED

By YNGWIE J. MALMSTEEN

Tune to Eb:

⑥ Eb ⑤ = Ab ④ = Db  
③ Gb ② = Bb ① = Eb

Intro

Gtr. I ♩ = ca 152

[A]

$\frac{8}{8}$  B

Intro

Gtr. I

$\frac{8}{8}$  B

mp

p

8 9 8 5 9 7 5 9 7

Gtr. II

Gtr. II

mp

p

4 5 4 2 5 4 2 1 3

2

B5

C5

Gtr. II: B5

Gtr. I

(on D.S. take bottom system)

f

H H H H H P P H P S

H H H H H P P H P S

H H H H H P P H P S

Gtr. I (on D.S.  $\frac{8}{8}$ )

8va

S P P S

3 7 4

S 20 (20) 19 17 20 19 17 20 19 17 16 19 16 15 14

Copyright © 1985 by Unichappell Music and De Novo Music

All Rights Administered by Unichappell Music

International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A

Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright. Infringers are liable under the law.

Gtrs. I & II

B

B

C5 B5 "Yeah"

First system of guitar notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, including a half note (H) and a quarter note (P). The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with notes and rests, including a half note (H) and a quarter note (P). The notation includes various musical symbols such as accidentals, dynamics, and articulation marks.

B

C5 B5 "Yeah"

F#

Second system of guitar notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, including a half note (H) and a quarter note (P). The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with notes and rests, including a half note (H) and a quarter note (P). The notation includes various musical symbols such as accidentals, dynamics, and articulation marks.

(Solo Guitar Fills)

2nd time

Third system of guitar notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, including a half note (H) and a quarter note (P). The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with notes and rests, including a half note (H) and a quarter note (P). The notation includes various musical symbols such as accidentals, dynamics, and articulation marks.

on D.S.  $\frac{8}{8}$

Sya

Fourth system of guitar notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, including a half note (H) and a quarter note (P). The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with notes and rests, including a half note (H) and a quarter note (P). The notation includes various musical symbols such as accidentals, dynamics, and articulation marks.

F#

1.3. Now your

Gtrs. I & II

(2nd time)  
A.H.

P.M.

H P

0 2 3 1 2 1 3 2 0 1 3 2 0 3 2 0 2 3 1 2 1 3 2 0 2

H P

C

Verse

1.3.

B C5 B5 Am

ships are burned and the e - vil has re - turned. It will

P

P P P P

4 4 5 0 0 3 0 0 4 4 2 3 2 5 3 2 0

P

P P P

B C B Am

creep up - on you. there's noth - ing to do. It will

4 4 5 0 0 3 0 0 4 4 2 0 0 2



Em F# C B Em F#

rip up—your mind— and death you—will find— Life is just— a game— and

3 2 0 3 2 2 3 1 3 2 3 2 0 2 3 2 0 3 2 2 3

C B C

death is just— the same— { 1. With - in the blood - stained— walls— in the  
2.3. When the orders are o - beyed— and

1 3 2 3 2 4 2 2 5 3 0 0 5 0 0

B Am B C

cen - ter of your brain— de - mons with - out mer - cy—  
you have been slayed— you're lying on the ground with - out

4 2 4 2 0 3 2 5 3 2 0 4 2 5 3 0 0 5 0 0

p p p p



B Am Em F#

driv - ing you in - sane. It will rip up your mind and  
mak - ing a sound. As your soul fades a - way you can

4 4 5 0 2 3 2 0 3 2 2 3

C B Em F# C B To Coda

death you will find life is just a game and death is just the same  
hear some-one say ring the dooms-day bell turn the world in-to hell

1 3 2 3 2 0 2 3 2 0 3 2 2 3 1 3 2 3 2

2. B

*Sra*

6:4 6:4 6:4 6:4 10:8 11:8

H P S H P S H P S H P S H P S H P S

19 20 19 17 (20) 12 13 12 10 (12) 9 10 9 7 (7) 8 7 5 8 7 5 15 14 12 11 13 12 10 12 11 9 8 10 9 7 10 9 7 7 9 7 6

H P P H P S





Interlude

B 10.8 Em Gtrs. I & II Am F E

w/Bar

P.P. P.P. P.M.

B 1/2 w/Bar

5 4 2 5 4 2 x 4

0 3 2 5 3 1 0 4 2 3 2 5 3 2

Gtr. I Am F E

H P

5 4 5 7 5 7 8

3 5 2 4 5 4 2 1 2 1 3 3 2 3 2 0 2 0

Gtr. II slight muted

H P

5 4 5 7 5 7 8 5 7

3 2 3 2 5 2 6 3 5 3 2 3 2

Am 6:4 6:4 6:4 6:4 6:4 6:4 6:4 3

H P P P P H P P P P H P P P P H P P P P H P P P P P P P P P P

2 3 5 3 2 0 2 3 5 3 2 0 2 3 5 3 2 0 2 3 5 3 2 0 2 3 5 3 2 0 7 x 3 2 0 5 3 1 0 x x x x x x x x

H P P P P H P P P P H P P P P H P P P P H P P P P P P P P P P

w/Bar

0 (0)

5 w/Bar

## 8va-

8va-

**F**

Am

*Sva-*

F

Bass Solo  
E

8va-

*loco*

Am Gtr. I B

*mf* Muted

B ½

hold bend

Gtr. II

7 x x x x 7 x x x x 7 x x 6 3 2 5 3 2

Am sweep harmonies with pick hand E Am

B ½ B ½

hold bend

hold bend

7 x x x x 7 x x x x 7 x x 6 3 6 7 7 x x x x 7 x x x x 7 x x



D.S. to A at Coda

sweep harmonics

E Am E Am

B  $\frac{1}{2}$

hold bend

Gtr. II: B

8va-

Coda

14:8 14:8

P P P P P P P P P P P P P P P P

TP TP P TP TP P TP TP P TP TP P TP TP P TP TP

12 10 12 10 7 13 10 13 10 7 16 10 16 10 7 13 10 13 10 7 12 10 12 10 7 13 10 13

\*Tap-on with pick hand

8va-

P P P P P P P P P P P P P P P P P H B B

14:8 14:8

P P TP TP P TP P TP P TP P TP P TP P H T

10 7 16 10 16 10 7 17 10 7 16 10 16 10 7 17 10 17 10 7 19 10 19 10 7 (19) 20

B Full

Keep high note tapped while bend



(continue pattern)

8va-  
H  
B  
S  
B  
3  
6.4  
hold bend  
B Full  
T P  
(20) 10 19 19 17 19 20 17 19 20 17 19 20

C B C B  
8va-  
12:8 12:8 6:4  
P P P P  
17 17 20 19 17 20 19 17 16 19 17 16 17 16 19 17 16 18 19 17 16 14 16 14 17 15 14

C B C B  
8va-  
B 1 1/2  
6:4 6:4 6:4 6:4 6:4 5.4  
H P H P H P H P H P H P H P H P  
(21) 17 19 20 19 17 20 19 17 16 19 17 16 19 18 18 19 18 19 16 17 16 17 19 16 17 16 16 17 19 16 17 19 15 19 20 19 17

C B C B  
8va-  
3 3 3 6.4  
P P S S P P H P P H P P  
18 20 19 17 16 20 19 17 16 20 19 17 16 17 19 17 16 17 18

B  
8va-  
3 6.4 10.8 10.8 5.4  
S P H P  
17 19 20 19 17 19 17 17 20 19 17 20 19 17 16 17 16 17 16 17 16 17 16 17 16 16 19 19 17 19

Em C

I 8va-

6:4 6:4 6:4 6:4

P P P S P P P P P P P P

17 16 13 17 16 14 17 16 14 17 16

B P P S P P P P (continue 2-bar pattern) Em C

8va-

6:4 6:4 3 R (B) B B Full B Full B Full

P P P P H B B B (B) B B B

19 17 19 17 P H 17 P P 21 21 21 (21) (21) 21 20

C Em Em C

8va-

B R H H H H H P (+) S

B Full H H H H H P Full wide vib. S

(20) 20 19 20 17 20 15 20 14 20 12 20 16 17 19 19 17 16 14 14

B Em

8va-

6:4 6:4 5:4

H H P P H P

12 12 13 15 13 15 12 14 15 12 15 13 12 14 12 13 12 14 (12)

Em C loco B Em

8va-

6:4 (+) wide vib. 6:4 6:4

P S P H H P H H P P P P P P P P

14 12 11 14 12 11 14 5 7 8 7 6 8 7 5 4 7 5 4 7 5 4 7 6 3 2 0 3 2 0

P H P P P P P P P P



# EVIL EYE

By YNGWIE J. MALMSTEEN

Tune to Eb:

⑥ = Eb ⑤ = Ab ④ = Db  
③ = Gb ② = Bb ① = Eb

Quasi Bourree (♩ = ca. 130)

Acoustic

Gtrs. I & II

A

Am

Dm

Em

Am

Dm

E

(etc.---)

(2nd acoustic doubles melody an octave lower)  
*mp*

(etc.---)

Acoustic

Gtr. III

(Guitar counterpoint line)

Am

Dm

E

(etc.---)

(etc.---)

Copyright © 1985 by Unichappell Music and De Novo Music

All Rights Administered by Unichappell Music

International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.

Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright  
Infringers are liable under the law.

Acoustic  
Gtr. I

Dm

E(7)

Am

(Acoustic Gtrs. out)

Acoustic  
Gtr. II

(Electric Gtrs. in)

Acoustic  
Gtr. III

Electric  
Gtr. I

Electric  
Gtr. II

*mf*

Electric Guitars (*Heavy feel*)

[B]

Am

Gtr. I

Dm

G

C

F

Dm

G

Staff 1: Treble clef, notes with accents and wavy lines. Chords: Am, Dm, G, C, F, Dm, G. Fingering: 10, 12, 9, 10, 9, 7, 8, 10, 7, 9, 7, 6, 7, 7, 5, 7, 5, 4, (4).

Staff 2: Fingering: 10, 12, 9, 10, 9, 7, 8, 10, 7, 9, 7, 6, 7, 7, 5, 7, 5, 4, (4).

Gtr. II

Staff 1: Treble clef, notes with accents and wavy lines.

Staff 2: Fingering: 5, 2, 3, 5, 3, 2, 3, 5, 2, 3, 1, 0, 1, 5, 3.

C

Sva

(-A-)

Am

Dm

loco

Staff 1: Treble clef, notes with accents, wavy lines, and slurs. Chords: C, Am, Dm. Fingering: 6, 4, 6, 4, 13, 12, 12, 15, 20, 12, 15, 12, 13, 12, 10, 9, 10, 12, 9, 10, 9, 7.

Staff 2: Fingering: 13, 12, 12, 15, 20, 12, 15, 12, 13, 12, 10, 9, 10, 12, 9, 10, 9, 7.

Staff 1: Treble clef, notes with accents and wavy lines.

Staff 2: Fingering: 5, 5, 3, 5, 4, 5, 2, 3, 5, 3, 2.



*Sra*.....

G C F

(+ ♪ .....)

6.4 6.4 6.4

H H P P P P S

9 9 10 7 9 7 6 7 10 9 10 12 9 10 12 10 12 13 10 12 13 12 10 13 12 10 9 10

3 3 5 2 3 1 0 1 3 2 0

*(Rubato)*.....

Am S B

(R) *dive slowly w/Bar*

S B Full *hold bend*

(10) 15 (15) *w/Bar*

(Clicks for time: ♪ = ca. 160)

2 2 0 (2 2 0)



E (Acoustic Gtr. fill)

S

E F E E

P P S

⌘ (Electric & Acoustic Gtrs)

D Am

*mf*

H

Electric Gtr. II

*mf* slightly muted

P.S. P.S.

P.S. P.S.

C

(Acoustic Gtr. III finger picks thru chord changes)  
Elec. Gtr. II:

A7b9/C# (C#°) Dm B7b9/D# (D#°)

(Electric & Acoustic Gtrs.-----) *cresc. poco a poco*----- *f*

E F E F E F E F (continue) %

(Electric & Acoustic Gtrs.-----)

To Coda

Am

long dive  
w/Bar-----

**E** **E**

(2nd Electric Gtr.  
in parenthesis,  
3rd above)

[illegible][illegible]

8va-B-  
S  
(with 2nd Gtr.)

B 1½  
S

F E  
3  
P P  
S

2 3 1 2 2 0

Electric Gtr. II:  $\text{Am}$

(Electric & Acoustic Gtrs.)

(2nd time)

P.S.

*mf*

(2nd time)

P.S.

C

A7b9/C#

(C#°)

*cresc poco a poco*

H



Dm B7b9/D# (D#°) E F E F E F E F

E F E F E F E F Am (All Electric Gtrs.)-----

Heavy accents Am

F

A G# B A C B A G#

8va



*Sva*

F E E

B

3

3

P

P P

S

P

B Full

10

13

12

10

13

10

13

12

10

9

12

10

9

*Sra.*

(+ ♪ -----)

H P H H P H S

H P H H P H S

B

H P H H P H S

9 10 9 10 9 10 9 12 13 12 (13) 12 13 12 13 16 16 16 16 17 17 17 17 19 19 19 19 19

B  $\frac{1}{2}$

8va----- E

8va----- F E

Interlude Acoustic Guitars

[H] Half time (♩ = ♩)

Dm Gm Gm/F E° A

*mp sostenuto-----*

Dm Gm Gm/F E° A 3 times

(Trading "fours" with keyboards)

[I] A tempo (♩ = ♩)

Dm Gm Gm/F E° A

*f P.M.*

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' aligned under the notes. Chord symbols Dm, Gm, Gm/F, E°, and A are placed above the staff. The second system continues the melody on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' aligned under the notes. Chord symbols Gm and B are placed above the staff. The third system features a bass clef and a key signature of one flat (B-flat). The bass line is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' aligned under the notes. Chord symbols Gm and B are placed above the staff. The fourth system continues the bass line on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' aligned under the notes. Chord symbols Gm and B are placed above the staff.

Dm  
 Ctr. 8va-  
 Solo (+ ♪.....)

rake  
 B Full  
 (choppy)

17 18 17 15 18 15  
 17 18 17 15 18 15  
 17 18 17 15 18 17 18

Gm Gm/F E<sup>o</sup> A  
 8va

Keyboard Solo: 4 bars

Dm 8va loco Gm Gm/F F<sup>o</sup> A (Guitar solo)

(S)

B 1/2

12 2 2 2 0 2 0

(S)

[illegible]



Gm Gm/F E<sup>o</sup> loco A

8va- H P P B R P P P S B 3 3 5:4

11:8 5:4 B 1/2

17 10 15 18 17 (15) 17 15 17 15 14 12 14 12 10 12 13 10 9 11 10 12 10 9 12 11 13 12 10 13 12

### Keyboard Solo

Dm Gm Gm/F

10 (10)

E<sup>o</sup> A Dm 8va- w/Bar

15 12 14 15 12 14 15 12 14 15 12 14 15 12 14 15

w/Bar

8va- E<sup>o</sup> A B R B

B Full 1/2 B 2 hold bend

13 13 15 13 15 17 14 15 17 16 15 17 18 15 17 18 18 15 17 18 15 17 18 20 17 18 20 20 (20) 20

Dm 8va- Gm loco Gm/F E<sup>o</sup> A

Gtr. I Gtr. II B hold bend B Full

(20) (20) 15 17 12 15 12 14 9 11



tr. I

Gm Gm/F E<sup>o</sup> A Gm Gm/F E<sup>o</sup> A (S)

w/Bar w/Bar

15 14 12 9 15 17 (17) S

w/Bar w/Bar

tr. II

17 16 (15) 14 11 17 15 14

Ensemble figure [C]

tr. II

E B Full

16 2 3 1 2 3 5 2 3 2 0 3 2 S 2 2 3 1 2 2 0

E F E E

S S

(Bass Fill)

(2) 2 3 1 2 2 0 2 3 1 2 0 0

61

First system of musical notation. Treble clef. Chords: F, E, E. Fingerings: 3, 2, 1, 2, 3, 2, 1, 0. Dynamics: P, P, S. A double bar line is present.

Second system of musical notation. Treble clef. Chords: E, F, E. Fingerings: 3, 2, 1, 2, 3, 2, 1, 0. Dynamics: P, P, S. A double bar line is present. Text: *D.S. to [D] al Coda*.

Third system of musical notation. Treble clef. Chords: E5 (Cadenza), E, F. Fingerings: 2, 3, 1, 2, 2, 0. Dynamics: P, P. A double bar line is present. Text: *Coda A5*.

Fourth system of musical notation. Treble clef. Chords: E, F. Fingerings: 5, 7, 9, 7, 5, 9, 7, 6, 8, 7, 8. Dynamics: P. A double bar line is present.

Fifth system of musical notation. Treble clef. Chords: E, F. Fingerings: 5, 7, 9, 7, 5, 9, 7, 6, 8, 7, 8. Dynamics: P. A double bar line is present.

(Conducted)

*poco ritardando*

A F (Ad lib tempo)

(Tempo fluctuates)

*poco ritardando*

*poco ritardando*

*poco ritardando*

*poco ritardando*

Descending piano & synthesizer chords to fade out



**C**

D/C (D)

12:8

13 13 9 8 9 11 8 10 12 8 10 10 8 10 7 8 10

G/B C F/A

11:8

10 12 12 12 9 10 12 9 10 12 10 12 13 12 13 10 12 8 8 10

Em/B Am Free Bsus4

8va

wide vib.

6:4

12 14 12 14 12 11 14 14 12 16 14 14 17 20 12 14 15 14 15 14 12 11 12

(Muted ghost notes)

Slightly faster (♩ = ca 50)

E/G# a tempo

Am7 Em7/G

W/Bar

10 10 13 13 12 10 13 10 13 12 12 12 12 12

F Em/B Bsus4 B

W/Bar

10 10 12 13 12 10 8 8 10 12 10 8 (8) 8 10 8 7 7 8 8 10 8 7

Free  
Em  
8va

First system: Treble clef, key of E major. Notes: E4 (wavy), F#4 (B), G#4 (R), A4 (wavy), B4 (wavy), C#5 (wavy), D5 (wavy), E5 (wavy). Fingering: 1, 2, 3, 4, 5. Above staff: B R // (slightly muted). Below staff: w/Bar.

Second system: Treble clef. Notes: E4 (wavy), F#4 (B 1/2), G#4 (wavy), A4 (wavy), B4 (wavy), C#5 (wavy), D5 (wavy), E5 (wavy). Fingering: 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21. Above staff: B 1/2 // S S. Below staff: w/Bar.

A tempo (♩ = ca 96)

(Acoustic gtrs.)

[C] Em loco (D/E) (D/E) (C/E) H P P 7 times

(Sustain Chords)

mp

First system: Treble clef, key of E major. Notes: E4 (wavy), F#4 (wavy), G#4 (wavy), A4 (wavy), B4 (wavy), C#5 (wavy), D5 (wavy), E5 (wavy). Fingering: 1, 2, 3, 4, 5. Above staff: (D/E) (D/E) (C/E) H P P. Below staff: mp.

Second system: Bass clef. Notes: E3 (wavy), F#3 (wavy), G#3 (wavy), A3 (wavy), B3 (wavy), C#4 (wavy), D4 (wavy), E4 (wavy). Fingering: 0, 1, 2, 3, 4, 5, 6, 7. Above staff: H P P. Below staff: mp.

Em 8va- (D/E) (C/E)

Electric gtr I

volume swells

First system: Treble clef, key of E major. Notes: E4 (wavy), F#4 (wavy), G#4 (wavy), A4 (wavy), B4 (wavy), C#5 (wavy), D5 (wavy), E5 (wavy). Fingering: 1, 2, 3, 4, 5. Above staff: (D/E) (C/E). Below staff: volume swells.

Second system: Bass clef. Notes: E3 (wavy), F#3 (wavy), G#3 (wavy), A3 (wavy), B3 (wavy), C#4 (wavy), D4 (wavy), E4 (wavy). Fingering: 15, 12, 19, (19). Above staff: (D/E) (C/E). Below staff: volume swells.

(Acoustic gtrs.)

(Sustain)

First system: Treble clef, key of E major. Notes: E4 (wavy), F#4 (wavy), G#4 (wavy), A4 (wavy), B4 (wavy), C#5 (wavy), D5 (wavy), E5 (wavy). Fingering: 1, 2, 3, 4, 5. Above staff: (Sustain). Below staff: mp.

Second system: Bass clef. Notes: E3 (wavy), F#3 (wavy), G#3 (wavy), A3 (wavy), B3 (wavy), C#4 (wavy), D4 (wavy), E4 (wavy). Fingering: 0, 1, 2, 3, 4, 5, 6, 7. Above staff: H P P. Below staff: mp.



[illegible]



# Heavy Rock

E D/E C/E

Feedback —————  
gradually growing in intensity

Feedback

(17) (17) (17) (17)

Acoustic gtrs. out

HP

2

9 7 9 7 7 5 4 5 4 5 4 7 5 7 5 7 5 0 2 3 6 3 2

HP

2

## E D/E C/E

Feedback —————

B

(17) (17) (17)

B Ful.

### Lead Gtr. (Gtr. III):

HP

S

15 14 12 11 13 12 10 12 11 9 8 10 9 7 10 9 7 11 14 (14)

HP

S

(♩ = ca. 100)

Gtr II: B A G# E A G

⑥

Gtr. I & III: #

H P

16 14 12 17 13 16 (16) 13 12 13 12 10

D E F F5 D D5

H

16 11 14 (14) 12 14 12 10

Gtrs. I & III: A7(b9) Dm Dm/C Bb E/G#

H

9 10 12 10 (10) 9 10 9 7

Gtr. II

0 4 2 3 2 5 3 2 5 3 2 5 3 2 5 3 1 1 1 1 1 4 4 4 4

(5) 4 2

A B Em D/E

Gtr. I & II

H P

S

(4)

H P

C/E

Sva

15 14 12 11 13 12 10 12 11 9 8 10 9 7 10 9 7 (7) S

2

2

# Interlude

Double-time (♩ = ♩)

Am Em/C B/F#

Sva

8 12 11 12 8 12 11 12 8 12 11 12 7 12 11 12 7 12 11 12 7 12 11 12 10 12 11 12 10 12 11 12 10

(Tutti) (♩-♩)

8va-

14 12 11 13 12 11 13 12 10 13 12 10 12 10 12 11 10 12 11 0

**H**

Em  
8va-

D/E

(+)

S

S

H P B

H P B ½

9) 16 17 19 16 17 19 15 17 19 15 16 17 15 19 15

8va. C/E Em D

3 3 B B B B R P S P H P

B 1/2 B 1/2 B 1/2 B 1/2 P S P H P

(19) 19 19 19 15 17 19 15 19 17 19 19 (19) (19) 17 7 11 10 11 10 9 6

[illegible]

Hold Tap-on while releasing and rebending



C Em D

8va

(10) 10-12 12-11 11-12 12-8 8-10 10-7 7-8 8-7 11-10 8-7 10-8 7-12 11-12 11-8 (11) 8-7 9-7 8-7 9-9 7-9

C

8va

7 8 9 7 8 9 7 8 10 7 8 10 12 8 10 12 13 10 12 13 15 12 13 15 17 13 15 17 19 15

Em D

8va

(19) 15 19 15 (17) 19 15 17 19 20 19 17 20 19 17 20 19 17 21

C Em D

8va

(21) 19 20 17 20 15 20 20 20 16 17 19 15 19 18 15 18 15 15 15 15 15 17 20 (12) 12 (14) 12

C

8va

16 15 13 12 15 13 12 12 13 12 14 12 14 13 12 14 14 11 12 14 12 13 12 14 12 11

B *8va* ----- C ----- B

slow release

Stately  
Em  
Acoustic Gtrs. I & II

1 *loco* II

*mp*

slow release to 1/2 (B 1/2)

(21) (21)

(8) (5) (7) (8)

9 7 8 9

Electric Gtrs. out (Harmony Gtr. in parenthesis)

(Acoustic Gtr. II)

*mp*

4 4 5 5 4

4 4 5 5 4

2 2 3 3 2

0 0 0 0 0

0 0 0 0 0

Em/B B/F# (B7b9) B Em

*P* *S* *H P*

3 3

*P* *S* *H P*

(8) (7) (5/7) 11 14 11 13 14 (10) (12) (13) (10) (10) (12) (10) 12 12 10 17 12 13 12 10

9 8 6 8 11 12 14 11 12 14 11 11 12 11 14

7 7 7 7 7

8 8 8 8 8

9 9 9 9 9

7 8 9 5 4 5

7 6 7 7 5 3 2



Em/G  
Gtr. III: ♩

B/F#  
♩

Em  
♩ (Chord as before) (I)

8va- ..... (c. ♩-....) loco 14:8 (+ ♩-....)

10-12-8-10-7-8 9 (9) 8 10-9-7 10-9-7-8 (8) (5) (7) (8)

Em/B B/F# B

(8) (7) (5) (7) 12 11 14 11 13 14 (10) (12) (13) (10)

Em Electric Gtrs. in: E 8va- J

*mf* *gliss.* *allargando*

B Full

(10) (12) (10) (12) 13 14 16 16 7 7 8 9 9 7 5 4 5 7 6 7 12 13 15 14

Am 8va- Am/G D loco B R G H P

13 12 13 12 13 12 14 12 16 14 12 11 12 14 13 B Full 12 10 12 10 12 10 10 12 11 12 11

8va- loco B R H P

12 10 13 12 10 12 10 13 12 15 13 12 10 12 13 12 10 B Full 10 8 12 10 8 10 8 12 10 12 10

Electric C Gtrs. I & II: A<sup>0</sup> C<sup>1</sup> E G 8va- P S > P S > P S

12.8 6.4

8 10 12 8 12 9 11 11 9 12 15 12 14 14 12 16 18 15 17 17 15 18 21

B B/A (etc.) Gtr. III: (Rhythm figure [F]) E/G<sup>1</sup> E Am Am/G D E 8va- w/Bar w/Bar

(21) 16 14 12 17 13 16 (10) 13 12 (13) 10 15 11 14

F 8va----- Dm A7(b9) loco Dm/C Bb E/G# Gtr II: Asus4 B A R

w/Bar

B Full

(Additional harmony guitar part.)

(♩ = ca 92)

Dm

Electric Gtrs. out-----

[K]

Acoustic Gtrs.  
mp (Sustain Chords)

Dm

mp

(Add Acoustic Gtr. II part)

8va-----



[illegible]

Acoustic Gtr. II

The musical score for Acoustic Guitar II consists of two staves. The top staff is a treble clef with a melody line. The bottom staff is a bass clef with a sustain chord line. The melody line starts with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. The melody then continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The sustain chord line is a single line of numbers: 1 0 3 3 0 3 0. The score ends with a double bar line and a repeat sign.

**Introduction**

**Chords:** Dm, Bb, C, Dm, (E D C) Bb

**Tempo:**  $\frac{2}{4}$

**Dynamic:** *mf*

**Section 1: Vocal Solo**

**Section 2: Piano Accompaniment**

**Chords:** H P, S, B Full

**Tempo:**  $\frac{2}{4}$

**Dynamic:** *mf*

**Section 3: Piano Solo**

**Section 4: Piano Accompaniment**

**Chords:** H P, S, B Full

**Tempo:**  $\frac{2}{4}$

**Dynamic:** *mf*

**Section 5: Piano Solo**

**Section 6: Piano Accompaniment**

**Chords:** H P, S, B Full

**Tempo:**  $\frac{2}{4}$

**Dynamic:** *mf*

“Outro”

Electric Gtr.  
Dm

Repeat to Fade-out

The musical score for the 'Outro' section is written for Electric Guitar in D minor. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation consists of a single melodic line on a five-line staff. The melody is a descending eighth-note scale: D4, C4, B3, A3, G3, F3, E3, D3. This sequence is repeated four times. The first two repetitions are marked with a 'V' (pizzicato) and a 'P.M.' (pedal point) line. The third and fourth repetitions are marked with a 'V' and a 'P.M.' line. The section concludes with a double bar line and a 'Repeat to Fade-out' instruction.

Acoustic Gtrs. (Add additional part: Acoustic Gtr. II ad lib embellishment)

The musical score for Acoustic Guitars is written on two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with fret numbers. The music is in 4/4 time and consists of two measures. The first measure contains a melodic line in the treble staff and a bass line in the bass staff. The second measure contains a melodic line in the treble staff and a bass line in the bass staff. The melodic line in the first measure starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The melodic line in the second measure starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bass line in the first measure starts with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2. The bass line in the second measure starts with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2.

# AS ABOVE, SO BELOW

By YNGWIE J. MALMSTEEN

Tune to E $\flat$ :

⑥ = E $\flat$  ⑤ = A $\flat$  ④ = D $\flat$

③ = G $\flat$  ② = B $\flat$  ① = E $\flat$

$\text{♩} = \text{ca. } 135$

Intro  
Organ Solo  
(Quasi Toccata)

[A] Electric Gtrs.

Am

E/G $\sharp$

C

(I.)

(on cue)

(II.)

Dm

E/G $\sharp$

A

B A B

C G C

D C D

E $\flat$  D D $\sharp$

Copyright © 1985 by Unichappell Music and De Novo Music

All Rights Administered by Unichappell Music

International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.

Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright. Infringers are liable under the law.

E

(Gtrs. I & II)

H P P P P S H P P P P S H P P P P S

12 13 12 10 13 12 10 9 10 12 10 9 12 10 9 7 9 10 9 7 10 9 7 6 7 6 8 7 6 8 7

P P S P P P P

[B] Verse  
Am

1. 3. There's a hole in the sky but don't ask me why 'cause I  
2. try - ing to fight for what is right But

(Gtr. II: Muted)

Gtr. II

P.M.B. Full

0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5

D' E F G# A E C B Am

don't know there's a long way to go.  
e vil spir - its pass me by they do what they want.

5 5 5 7 7 7 8 8 8 7 7 7 8 8 7 7 7 5 5 5 5 5 5 5 5 5 5 5

Am

D E F G# A E C B To Coda

Fu - ture will show where the road is lead - ing me  
They just don't care what you feel or what you say

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 7 7 8 8 8 6 6 6 7 7 7 8 8 8 7 7 7

Am E/G# C Dm E/G#

I will nev - er die 'cause I will fly \_\_\_\_\_ to the oth - er side. \_\_\_\_\_

(Background Gtr. continues galloping rhythm) \_\_\_\_\_

P.M. H P

5 4 2 3 3 3 3 3 5 3 5 3 2 5 4 0

Am E/G# C Dm E/G#

I will nev - er die 'cause I will fly \_\_\_\_\_ to the oth - er side. \_\_\_\_\_

P.M. H P

5 4 2 3 3 3 3 3 3 3 3 5 3 5 3 2 5 4 0 4

A G A B A B C B C D C D D# E

Ah. \_\_\_\_\_ 2. I'm

A.H. A.H. P.S. P.S.

5 4 5 7 5 7 8 7 6 10 8 10 11 7 0

**[C] Interlude**  
(Gtrs I, II & III)  
Am

E7b9/G#

Am

8va

8-12-8 10-9-12 8-10-12-8 10-10-12-10 13-10 12-9-12-13 10-12-13-10 12-9-12-13 10-12 8-12-8 8-10-12-8 10-10-12-10

E7b9/G#

F#°

D°

F°

G#°

Am

8va

10-7 9-6-9-10 7-13-10 10-12 10-13-10 12-13 12-13-10 12-9 16-13 17-12 13-10 12-8 10-9 10-9 10-9 10-7

F#°

Esus4

(Gtr. I: Solo)

8va

5-7 8-5 7-4 11-8 10-7 14-11 13-10 17-12 12-14 12-14 16-12 12-13 10-12 15-12 13

**[D] Guitar Solo**

Am

F

Dm

E

8va

15 13-12 15-13-15 12-13-12 15-13-15 12-13-12 15-13-15 15-12-13-15-17 17-19-13 17-19



Am 8va- F Dm E

wide vib.

Am 8va- (+♩...)

F Dm E Am 8va- (+♩...)

w/Bar

F Dm E 8va-

wide vib.



Am 8va- - - - - F Dm E

Gtr. I

(15)

7 7 9 9 10 10 7 7 9 9 9 10 10 12 12 12 10 10 12 12 12 13 13 13 15 15 15 12 15

8va- - - - - B Full

Gtr. II: (Harmony part)

Am 8va- - - - - F Dm E

Gtr. I:

Am 8va- - - - - F Dm E

F 8va- - - - - Dm E P H

Am  
8va

7:4

H P P H P S

13 14 16 13 15 17 13 15 13 12 13 12 10 0 10 12 13 12 10 12 10 8 10 8 6 8 6 5

### Interlude Reprise

Am (Guitars II & III)

8va

F 8va

R P Dm P E S

P S B Full P P S S

6 5 7 5 4 10 9 7 5 12 8 10 8 10 12 8 10 10 12 8 10 10 12 8 10

(sustain lead gtr. and feedback)

E7b9/G#

8va

Am

13 10 12 9 12 13 10 12 13 10 12 8 12 6 10 10 12 8 10 10 12 8 10 10 12 8 10

E7b9/G#

8va

F#

D#

F#

G#

10 7 9 6 9 10 7 13 10 12 9 12 13 12 10 13 10 10 12 13 10 12 9 16 13 15 12

Am

8va

F#

17 12 13 10 12 8 10 8 10 9 10 9 10 9 10 5 7 8 5 8 5 7 (4) 11 8 10 (7) 14 11 13 (10)

S

Musical score for guitar, showing two systems of music. System I includes a treble clef staff with a melody and a bass staff with a bass line. System II includes a treble clef staff with a melody and a bass staff with a bass line. The score is written in standard musical notation with various chords and fingerings indicated.

C

Dm

E/G

A

B A B

C B

5 4 5 5

6 5 6 5 7 5 4 5 2 1

2 4 2 4 5 4

9 7 9 0

10 8 10 8 10 9 7 9 5 4

5 7 5 7 9 7

C D C D E $\flat$  D D $\sharp$

E H P P

S

7:4 6:4 6:4 5:4

5 7 5 7 8 7 8

12 13 12 10 13 12 10 13 12 10 13 12 10 9 12 10 9 10

H P P

(Gtr. II out)

7:4 6:4 6:4

H P P

12 13 12 10 13 12 10 13 12 10 13 12 10 9

9 10 9 10 11 10 11

E

3. There's a

5:4

10:8

9 12 10 9 12 10 9 12 10 9 12 10 9 12 11 12

D.S. (to B) al Coda

Coda

Am E/G $\sharp$  C

I will nev - er die 'cause I will fly

(2. we)

P.M.

7 4 5

5 4 3 2 1

5 3 3 3 3 3 3 3

Dm E/G# Am E/G#

to the oth - er side. I will nev - er die 'cause I will

5 3 2 0 4 0 7 5 4

1. 2.

C Dm E/G# Dm E/G#

fly to the oth - er side. to the oth - er side.

rit. rit.

P.M.

5 5 3 3 3 3 3 3 3 3 5 3 2 0 4 0 0 5 3 2 0 4 0 4

A G# A B A B C B C D C D D#

E

Organ: Asus4 Asus2 A

Ah.

P.M.

Trem.

5 4 5 7 5 7 8 7 8 10 8 10 11 9 9 7 0 7 5



# LITTLE SAVAGE

By YNGWIE J. MALMSTEEN

Tune to Eb:

⑥ = Eb ⑤ = Ab ④ = Db  
③ = Gb ② = Bb ① = Eb

Heavy Rock (♩ = ca. 144)

Main Riff

A F#(7) (Phrygian)

(Main Riff)

P.M.

mf (Drums--)

The first system of musical notation for 'Little Savage' consists of a guitar staff and a bass staff. The guitar staff is in 4/4 time, key of F# (one sharp), and features a main riff starting on the 4th fret. The bass staff shows the corresponding bass line with fret numbers 0, 2, 3, 2, (2), 4, 4, 5, 4, 4, 2. A 'Main Riff' label is placed above the guitar staff, and a 'P.M.' (pick attack) marking is present. A 'mf (Drums--)' marking is placed below the guitar staff.

The second system of musical notation continues the main riff. The guitar staff shows a continuation of the riff with various bends and slurs. The bass staff shows the corresponding bass line with fret numbers (2), 4, 4, 2, 5, 4, 2, 5, 3, 2, (2), 4, 4, 5, 4, 4, 2, (2), 4, 4, 4, 2, 5, 4, 2, 5, 3, 2.

The third system of musical notation continues the main riff. The guitar staff shows a continuation of the riff with various bends and slurs. The bass staff shows the corresponding bass line with fret numbers (2), 4, 4, 4, 5, 4, 4, 2, (2), 4, 4, 4, 2, 5, 4, 2, 5, 3, 2, (2), 4, 4, 4, 5, 4, 4, 2.

(Main Riff transposed)

G(7)

The fourth system of musical notation shows the main riff transposed to G(7). The guitar staff is in 4/4 time, key of G (one sharp), and features a main riff starting on the 7th fret. The bass staff shows the corresponding bass line with fret numbers (2), 4, 4, 4, 4, 2, 5, 4, 2, 5, 3, (3), 5, 5, 5, 6, 5, 5, 3, 5, 3.

The fifth system of musical notation continues the transposed main riff. The guitar staff shows a continuation of the riff with various bends and slurs. The bass staff shows the corresponding bass line with fret numbers (3), 5, 5, 5, 6, 5, 3, 6, 4, 3, (3), 5, 5, 5, 6, 5, 5, 3, (3), 5, 5, 5, 0, 2, 3, 2.

Copyright © 1985 by Unichappell Music and De Novo Music.  
All Rights Administered by Unichappell Music  
International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.  
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.  
Infringers are liable under the law.



(Main Riff transposed)  
B(7)

2

2

Break H P P

13:8

12:8

P P

0 2 3 2

(Main Riff)  
F#(7)

2

2

Break

5:4

10:8

10:8

P.M.

5:4 (+ A...)

(Main Riff)  
B F#(7)

2

2

2

2

(2) 4 4 4 5 4 4 2 4 | (2) 4 4 4 4 2 5 4 2 5 3

Solo: (Background Gtr. continues riffs)

G(7) *8va*

10 12 13 | 10 13 12 10 | 13 12 | (12) | 16 (15) | 13 11 10

G(7) *8va*

A B C B

B(7)

10 11 | 13 | 17 19 20 | 17 19 20 | 19 17 | 20 19 17 | 18 | 19 17 16 | 19 17 16 | 19 18

loco

H P TP

(Main Riff)

(2) 4 4 4 5 4 4 2 4 | (2) 4 4 4 4 2 5 4 2 5 3

F#(7)

(2) 4 4 4 5 4 4 2 4 | (2) 4 4 4 4 2 5 4 2 5 3

Break: (Unaccompanied Guitar)

Solo

8va

Guitar Solo  
(♩ = ♩) Half Time (♩ = ca. 70)

Em D A/C# C F#7/A#

H P P H P S S S A A

w/Bar w/Bar w/Bar

7 8 10 7 9 7 7 9 7 6 12 10 9 10 12

(finger pluck octaves)

Bm Bm/A G D/F#

8va S S H P B P

w/Bar w/Bar

14 15 14 14 19 19 14 17 14 19 14 17

B Full

Em D A/C# C F#7/A#

8va B S 3 A A A B R P

B 1/2 S B 1/2 P

15 14 12 14 12 14 15 12 14 (14) 12 14

Bm Bm/A

8va 12:8 P H P S P

12:8 6:4

S P H P S P

11 12 14 11 12 14 15 15 14 15 15 14 12 14 12 14 10 12 10

H H



**D**

Harm. - - - - - (lower pitch w/Bar)

### Guitar Solo (Main Riff)

(Clicks) E F# G E F#(7) E F#(7) H P  
 (Rhythm Gtr.)

*mf*

H P 11 12 11 (11)

The musical score for 'F# (7)' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a sequence of notes: R (quarter), P (quarter), followed by a wavy line, then S (quarter), P (quarter), and S (quarter). Above this sequence are the letters 'R', 'P', and 'S'. The staff then continues with a series of eighth notes, some beamed together, with various rhythmic markings above them: 'rake', 'P P H P P', '6:4', 'loco', 'H P S', 'H P S', 'H P S H', '6:4', 'P P P', 'P P S'. The bottom staff is in bass clef and contains a sequence of notes with fingerings: (15) 14, 12, 11, 15, 14 12 15 14 12, 15 12 11, 11, 14 14 12 14 12, 11, 11 12 11 9 9 11 9 8 9 8, 10 9 7, 10 9 7. Above this sequence are the letters 'P', 'rake', 'P P H P P', and 'H P S', 'H P S', 'H P S H', 'P P P', 'P P S'. The piece is titled 'F# (7)' at the top right.



8va-----

B R P H w/Bar P.M.-----

12:8 10:8

B Full P H

11 12 14 11 12 14 10 12 14 10 12 14 15 12 16 14 12 10 12 14 15 14

8va-----

(+ ♪-----) S

10:8 10:8

S

12 10 12 14 15 14 12 10 12 14 15 14 12 15 21 21 10 P 10 15

8va-----

6:4 S

P >P >P >P >P H P P >P P

3 6:4 6:4 12:8

P P P P H S P P P

17 14 15 11 14 11 12 9 11 8 15 12 (14) 14 15 12 15 10 15 15 P 12 15 10 12 15 12 12 15

8va-----

T P P T P P T P P S 3 3 H P S H H P P (+ ♪-----)

12:8 3 3

T P P T P P T P P S

21 10 12 21 10 12 10 15 12 12 15 17 10 17 15 14 15 17 14 P P

8va-----

G(7)

wide vib.

B R

loco

H H +P H +P H +P H +P S P

3 6:4 6:4 6:4

B Full P

15 14 16 15

H H T P H T P H T P H T P H T P S P

0 4 7 12 4 7 12 4 7 12 4 7 12 5 8 12 5 8 12 5 7

P H H +P H +P H +P H +P H +P

5:4 3

S (x) S

w/Bar

P P

3

P H H T P H T P H T P H T P

0 7 10 12 7 10 12 7 10 12 5 8 12 4 7 12 7

S S P P

13 12 10 12

S w/Bar

8va-----

S S P P

12:8

12:8

S H P

15 16 15 13

16 15 13 12 13 15 13 12

13 8 9 8 10 8 7 10 9 10 7

loco

12:8

6:4

H P

P.M.

B R P

P.M.

B Full P

10 9 6 5 6 5 8 6 5 8 7 8 8 7 4 3

H P

5 4 5 4

(3)

G(7)

F.M.

H P P S

5 4 7 5 8 7 10 8 12 13 12 10 12 10 9 12

B  $\frac{1}{2}$

B(7)

R P S H P H H P H S P P H S P P H S P

(12) 10 13 12 10 8 12 10 8 7 10 8 7 9 8 9 8 9 8 11 12 11 (11) 8 10 7 10 (8) 14 11 13 10 13 11 17 14 16 13 16

8va

8va

H B R B R A.H.

17 20 19 17 19 20 (20) 20 B 2 B 1/2 (20) A.H. B  $\frac{1}{2}$

(hold bend)

8va

H P P P

16 17 16 17 16 16 17 19 17 16 17 16 17 19 19 20 19 17 19 17 20 16 17 16 17 16 17 19 19 20 19 17 19 17 20

10:8 10:8 11:8 10:8

B(7)  
8va

loco

12:8

6:4

6:4

6:4

H H P P

H H P P

S

H P P S

H P

17 19 20 19 17

20 17 19 20 19 17

20 (14)

12 13 12

14 12 11

11

14 13

9 10 9

12 10 (9)

12 12

P

H P

H P

H H P P

S

H P P S

Harm.

H H

P S H P

Harm.

① 7fr.

① 7fr.

3

5:4

10:8

3

5:4

5:4

(0)

H P

Harm.

H H

P S H P

Harm.

7

7 8 10

7 11 8 7 8 7

10 8 7 8 10

7

12 13 12 10 13 12 10

12 11 10

12 11 9 12 11 9 8

S

B

10:8

10:8

P.M.

(7)

S

7 8 12 10 7 8

9 7 9 8 9

B Full

(9)

12 11 9 8 9 11 12 11 8 9 11 12 11 9 8 9 11

B

R B R

P

P

P

P

P

10:8

5:4

3

3

P.M.

B ½

T P

T P

T P

T P

T P

12 11 9 8 9 11 12 9 11 12

10 11 12

(12)

16 12 17 12 19 12 16 12 17 12

B

R

P

w/Bar

S

B Flat ½

T P

12 12

(12)

(12)

w/Bar

P.M.

9 10 12

9 12 10 9 7 10 9 7

10 9 7

10 9

\*\*"Bend" string flat by pulling lengthwise manually toward bridge—or release with whammy bar.

**F**

Em

**C**

Em

### Outro Solo

101

The image shows a musical score for the song "The Wind" by The Beatles. It consists of two staves: a guitar part in treble clef and a bass part in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The guitar part includes a "rake" effect, an "Em loco" section, and various chords like C/E and B. The bass part includes a wavy line indicating a tremolo effect. Both parts include fingerings and dynamics like "B Full".

$F\sharp m$   
*8va*

$D/F\sharp$

(- ♪.....) (+ ♪.....)

S P  
 trem. 6:4 5:4 6:4 6:4 3

S P  
 16 16 14 13 15 14 16 14 13 13 16 15 16 11 17 16 15 15 17 16 14 16 14 17 17 16 14



E/F#

Sva-

(Ensemble)

F#m

Sva-

D/F#

E/F#

Sva-

Begin fade

D/F#

F#m

Sva-

D/F#

E/F#

Sva-

(Ensemble) (almost inaudible)

F#m

Fade out